NOTABLE EXAMPLES OF MODERN AND OLD

ETCHINGS

IN SUPERB IMPRESSIONS

THE SPLENDID COLLECTION FORMED BY THE LATE

HENRY FIELD

OF CHICAGO

TO BE SOLD BY DIRECTION OF HIS HEIRS

ON THE

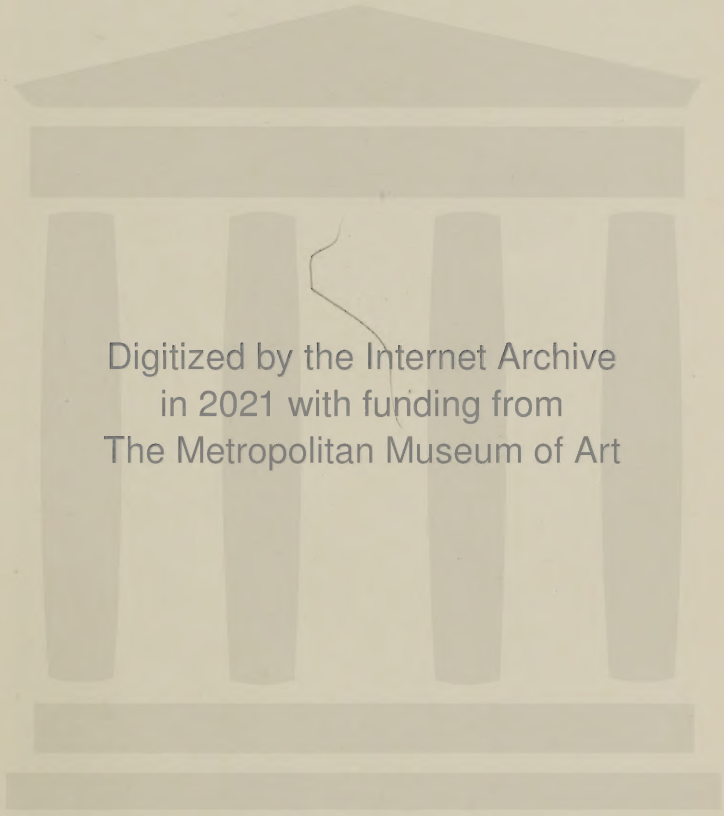
EVENING OF TUESDAY, FEBRUARY 19TH, 1924

AMERICAN ART ASSOCIATION, INC.

MADISON AVENUE, 56TH TO 57TH STREET

ENTRANCE 30 EAST 57TH STREET, NEW YORK

CDE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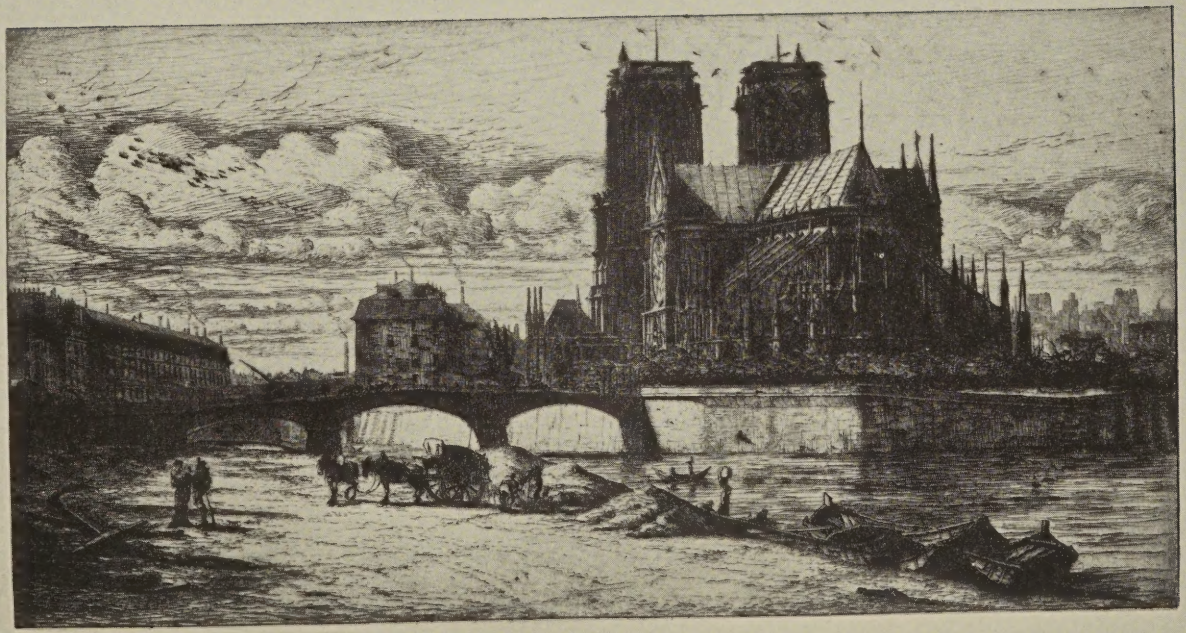

CHARLES MERYON

L'Abside de Notre-Dame de Paris

To THE AMERICAN ART ASSOCIATION, INC.

30 EAST 57TH STREET, NEW YORK

Telephone: PLAZA 1270

I desire to place the following bids for the_____ Sale of_____, 192 . These bids are to be executed at prices as low as other competitive bids permit and not exceeding the amount herein named, are SO MUCH PER LOT, and are made subject to the CONDITIONS OF SALE printed in the Catalogue of this Sale.

*Name*_____

*Address*_____

_____

*Shipping Directions*_____

NO.	FIRST WORD	BID		LOT NO.	FIRST WORD	BID	

Place bids on this sheet for ONE SALE ONLY, with full name and address. TERMS CASH. References or cash deposit should accompany orders from persons unknown to the Association.

MASTERPIECES OF MODERN AND OLD ETCHINGS

SUPERB IMPRESSIONS

OF IMPORTANT AND NOTABLE EXAMPLES BY REMBRANDT, WHISTLER, MERYON, JACQUE HADEN, MILLET, BUHOT AND LEGROS

THE SPLENDID COLLECTION FORMED BY THE LATE

HENRY FIELD

OF CHICAGO

(*Sold by Direction of His Heirs*)

WITH REPRODUCTIONS

AMERICAN ART ASSOCIATION, INC.

MADISON AVENUE, 56TH TO 57TH STREET

ENTRANCE 30 EAST 57TH STREET, NEW YORK

Telephone: PLAZA 1270

On Free Public Exhibition—

Commencing Friday, February 15th, and
Continuing until date of sale

Unrestricted Public Sale—

Tuesday evening, February 19th, 1924,
at 8:30 o'clock

Exhibition and Sale at the—

AMERICAN ART GALLERIES

MADISON AVENUE, 56TH TO 57TH STREET
ENTRANCE 30 EAST 57TH STREET, NEW YORK
Telephone: PLAZA 1270

CONDITIONS OF SALE

I. Rejection of bids: Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.

II. The buyer: The highest bidder shall be the buyer, and if any dispute arises between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

III. Identification and deposit by buyer: The name of the buyer of each lot shall be given immediately on the sale thereof, and when so required, each buyer shall sign a card giving the lot number, amount for which sold, and his or her name and address.

A deposit at the actual time of the sale shall be made of all or such part of the purchase prices as may be required.

If the two foregoing conditions are not complied with, the lot or lots so purchased may at the option of the auctioneer be put up again and re-sold.

IV. Risk after purchase: Title passes upon the fall of the auctioneer's hammer, and thereafter the property is at the purchasers' risk, and neither the consignor nor the Association is responsible for the loss of, or any damage to any article by theft, fire, breakage, however occasioned, or any other cause whatsoever.

V. Delivery of purchases: Delivery of any purchases will be made only upon payment of the total amount due for all purchases at the sale.

VI. Receipted bills: Goods will only be delivered on presentation of a receipted bill. A receipted bill presented by any person will be recognized and honored as an order by the buyer, directing the delivery to the bearer of the goods described thereon. If a receipted bill is lost before delivery of the property has been taken, the buyer should immediately notify the Association of such loss.

VII. Storage in default of prompt payment and calling for goods: Articles not paid for in full and not called for by the purchaser or agent by noon of the day following that of the sale may be turned over by the Association to some carter to be carried to and stored in some warehouse until the time of the delivery therefrom to the purchaser, and the cost of such cartage and storage and any other charges will be charged against the purchaser and the risk of loss or damage occasioned by such removal or storage will be upon the purchaser.

In any instance where the purchase bill has not been paid in full by noon of the day following that of the sale, the Association and the auctioneer reserve the right, any other stipulation in these conditions of sale notwithstanding, in respect to any or all lots included in the purchase bill, at its or his option, either to cancel the sale thereof or to re-sell the same at public or private sale without further notice for the account of the buyer and to hold the buyer responsible for any deficiency and all losses and expenses sustained in so doing.

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IX. Guaranty: The Association exercises great care to catalogue every lot correctly and endeavors therein and also at the actual time of sale to point out any error, defect or imperfection, but guaranty is not made either by the owner or the Association of the correctness of the description, genuineness, authenticity or condition of any lot and no sale will be set aside on account of any incorrectness, error of cataloging or imperfection not noted or pointed out. Every lot is sold "as is" and without recourse.

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Orders for execution by the Association should be given with such clearness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much for the lot, and when the lot consists of one or more volumes of books or objects of arts, the bid per volume or piece should also be stated. If the one transmitting the order is unknown to the Association, a deposit must be sent or reference submitted. Shipping directions should also be given.

Priced Catalogues: Priced copies of the catalogue, or any session thereof, will be furnished by the Association at charges commensurate with the duties involved in copying the necessary information from the records of the Association.

These conditions of sale cannot be altered except by the auctioneer or by an officer of the Association.

AMERICAN ART ASSOCIATION, INC., MANAGERS.
DEPARTMENT OF BOOKS AND PRINTS, ARTHUR SWANN, *Director*.

OTTO BERNET,
HIRAM H. PARKE,
AUCTIONEERS.

NOTE

This Superb Collection of Etchings was formed by the late Henry Field, of Chicago, and is now to be sold by direction of his Heirs.

The Collection comprises splendid impressions and rare Proof States of important and notable examples of the work of a number of the greatest Etchers and Engravers. No words of praise or commendation are needed for such magnificent specimens as these by Whistler, Rembrandt, Millet, Meryon, Legros, Jacque, Haden and Buhot. The etchers' names and the list of etchings in the Catalogue are sufficient recommendation to any Collector.

We Consider This Offering of Fine Etchings to Be One of the Greatest Which Has Been Made to the Public in Recent Years.

TUESDAY EVENING, FEBRUARY 19TH, AT 8:30 O'CLOCK

FÉLIX BUHOT

Celebrated French etcher, born at Valognes, 1847; died in Paris, 1898.

BUHOT, FÉLIX

1. Westminster Palaces. *Etching.*
Bourcard, No. 155. Fifth State of five. Signed in ink,—*Epreuve d'Artiste, Félix Buhot, and with the red Owl stamp.* Superb Proof, in brown ink, on parchment, in perfect condition.

"Here Buhot surpasses the mere picturesque and attains to grandeur of style. Under the hazy light of an opaque and heavy sky, near the bank of the dappled waters of the broad and troubled stream, the Houses of Parliament stretch their long heavy mass of stately blackened buildings, bristling with a multitude of turrets, steeples, and watch-towers, the whole proudly dominated by the Victoria Tower and the Clock Tower. It is one of the surest in execution and completest of his works."—Léonce Bénédite.

SIR FRANCIS SEYMOUR HADEN

Celebrated English etcher, born in London, September, 1818; died in 1910.

HADEN, SIR FRANCIS SEYMOUR

2. Portrait of Arthur Haden. *Etching.*
Harrington, No. 7. Trial Proof C. Signed in the plate,—*F. S. Haden,* 1858. Beautiful Impression, in perfect condition. Pencil inscription on lower margin by Haden,—*M. Jacquemart, Portrait of Arthur Haden.*

HADEN, SIR FRANCIS SEYMOUR

3. Amalfi. *Etching.*
Harrington, No. 10. Only Published State. Signed in pencil,—*Seymour Haden.* Beautiful Impression, on Japan paper, in perfect condition.

[No. 4]

HADEN, SIR FRANCIS SEYMOUR

4. Thames Fishermen. *Drypoint.*

Harrington, No. 11. First Published State of three. Signed in the plate,—*Thames, F. S. Haden.* Superb Proof, printed on thin Japan paper, and mounted on plate paper; few air bubbles in sky and upper margin. *Extremely Rare.*

[See Illustration]

HADEN, SIR FRANCIS SEYMOUR

5. Mytton Hall. *Drypoint.*

Harrington, No. 14. Only Published State. Signed in the plate, —*Seymour Haden,* 1859. Fine Rich Impression, on Japan paper, in perfect condition.

"*Mytton Hall*—which, unlike Mr. Hamerton, I prefer to the *Shere*—had been wrought one year earlier. It shows a shady avenue of yew trees leading to an old manor house which receives the full light of the sun; and in that print, early as it may seem, was already the breadth of treatment which as years proceeded became more and more characteristic of Sir Seymour Haden's work."—Frederick Wedmore: *Fine Prints,* p. 103.

HADEN, SIR FRANCIS SEYMOUR

6. Kensington Gardens (Small Plate). *Etching.*

Harrington, No. 12. Intermediate Trial Proof, between the first and second published states. Signed in the plate, *Seymour Haden,* 1859. Very Fine Impression, in perfect condition.

[No. 11]

HADEN, SIR FRANCIS SEYMOUR

7. Egham. *Etching.*

Harrington, No. 15. Second Published State of three. Signed in the plate,—*Seymour Haden,* 1859, and on lower margin in pencil,—*Seymour Haden,* 14 *epreuve termini. Tres bitte epreuve M. Jacquemart.* Fine Impression, on Japan paper, mounted on thin board.

"Has the silence of the Open Country."—Frederick Wedmore.

HADEN, SIR FRANCIS SEYMOUR

8. Sub Tegmine. *Etching and Drypoint.*

Harrington, No. 17. Second Published State of two. Signed in pencil,—*Seymour Haden.* Fine Rich Impression, on French paper, top plate-mark slightly cracked. *Very Rare.*

HADEN, SIR FRANCIS SEYMOUR

9. Fulham. *Etching.*

Harrington, No. 19. Trial proof D. Signed in pencil,—*Seymour Haden.* Very Fine Impression, in perfect condition.

HADEN, SIR FRANCIS SEYMOUR

10. A Water Meadow. *Etching.*

Harrington, No. 21. Second Published State of two. Signed in pencil,—*Seymour Haden.* Beautiful Impression, on Dutch paper, in perfect condition.

HADEN, SIR FRANCIS SEYMOUR

11. Early Morning, Richmond Park. *Etching.*
Harrington, No. 22. First Published State of two. Very Fine Impression, on Japan paper, in perfect condition.
"The conception of the plate itself has a poetry of its own, and is filled with the freshness of the morning."—P. G. Hamerton: *Etching and Etchers*, p. 307.
"This was done actually at sunrise."—Seymour Haden.

[See Illustration]

HADEN, SIR FRANCIS SEYMOUR

12. Kidwelly Town. *Etching.*
Harrington, No. 24. Only Published State. Signed in the plate,—*F. S. Haden,* 1859. Fine Impression, on parchment, badly foxed.

HADEN, SIR FRANCIS SEYMOUR

13. Kensington Gardens (The Larger Plate). *Etching.*
Harrington, No. 28. First Published State of two. Signed in pencil,—*Seymour Haden.* Superb Impression, on fine old French paper.
"One of the most marvelous pieces of free branch and stem drawing ever done in etching."

HADEN, SIR FRANCIS SEYMOUR

14. Combe Bottom. *Etching.*
Harrington, No. 32. Trial Proof F. Signed in the plate,—*Seymour Haden.* Beautiful Impression, on thin Japan paper, trimmed almost to plate-mark.
"The little piece is a jewel; it has most rare charm."—G. Bourcard.

HADEN, SIR FRANCIS SEYMOUR

15. Shere Mill Pond (Small Plate). *Etching.*
Harrington, No. 37. Only Published State. Signed in pencil,—*Seymour Haden.* Very Fine Impression, on French paper, in perfect condition.

HADEN, SIR FRANCIS SEYMOUR

16. Shere Mill Pond. *Etching.*
Harrington, No. 38. Intermediate Trial Proof C, between the first and second published states. Signed in the plate,—*Seymour Haden,* 1860. Very Fine Impression, printed on parchment, slightly stained.
"With the single exception of one plate, by Claude, this is the finest etching of a landscape subject that has ever been executed in the world."—P. G. Hamerton.

HADEN, SIR FRANCIS SEYMOUR

17. Battersea Reach. *Etching.*
Harrington, No. 52. Second Published State of two, with monkey on the wall. Signed in pencil,—*Seymour Haden.* Fine Impression, printed on parchment, slightly stained.

HADEN, SIR FRANCIS SEYMOUR

18. Whistler's House, Old Chelsea. *Etching.*
Harrington, No. 54. Second Published State of two. Signed in the plate,—*Seymour Haden,* 1863. Very Fine Impression, on parchment, slightly stained.

HADEN, SIR FRANCIS SEYMOUR

19. Thomas Haden of Derby. *Etching.*
Harrington, No. 58. Only Published State. Signed in pencil,—*Seymour Haden.* Very Fine Impression, in perfect condition.

HADEN, SIR FRANCIS SEYMOUR

20. Penton Hook. *Etching.*
Harrington, No. 70. Only Published State. Signed in pencil,—*Seymour Haden.* Very Fine Impression, on Japan paper, in perfect condition.

HADEN, SIR FRANCIS SEYMOUR

21. The Lovers' Walk. *Drypoint.*
Harrington, No. 72. Trial Proof A. Signed in pencil,—*Seymour Haden.* Very Fine Impression, in perfect condition.

HADEN, SIR FRANCIS SEYMOUR

22. Thames Ditton with a Sail. *Etching.*
Harrington, No. 73. First Published State of two. Very Fine Impression, margins trimmed to plate-mark, and few small stains.

HADEN, SIR FRANCIS SEYMOUR

23. Railway Encroachment. *Etching.*
Harrington, No. 74. Only Published State. Very Fine Impression, printed on parchment, in perfect condition.

HADEN, SIR FRANCIS SEYMOUR

24. Towing Path. *Drypoint.*
Harrington, No. 76. Second Published State of three. Signed in the plate,—*Seymour Haden.* Very Fine Impression, printed on parchment, slightly stained.

HADEN, SIR FRANCIS SEYMOUR

25. Evening. *Etching.*
Harrington, No. 77. Only Published State. Signed in the plate, —*Seymour Haden,* 1864. Very Fine Impression, on Japan paper, in perfect condition.

HADEN, SIR FRANCIS SEYMOUR

26. Sunset on the Thames. *Etching and Drypoint.*
Harrington, No. 93. First Published State of two. Signed in pencil,—*Seymour Haden.* Very Fine Impression, in perfect condition.
"The effect of light is given with such magnificent force that the whole sky flames."—P. G. Hamerton, *Etchings and Etchers,* p. 301.

HADEN, SIR FRANCIS SEYMOUR

27. Old Willesley House. *Etching.*
Harrington, No. 101. Trial Proof C. Signed in the plate,—*Willesley, S. Haden* 1865. Very Fine Impression, upper corners repaired.

HADEN, SIR FRANCIS SEYMOUR

28. Old Willesley House. *Etching.*
Harrington, No. 102. Only State. Signed in pencil,—*Seymour Haden.* Very Fine Impression, in perfect condition.

HADEN, SIR FRANCIS SEYMOUR

29. Twickenham Bushes. *Etching.*
Harrington, No. 108. Only State. Signed in pencil,—*Seymour Haden.* Beautiful Impression, on French paper, in perfect condition.

HADEN, SIR FRANCIS SEYMOUR

30. Erith Marshes. *Etching.*
Harrington, No. 113. First Published State of three. Signed in pencil,—*Seymour Haden.* Superb Proof, in brown ink, on Dutch paper, in perfect condition.

HADEN, SIR FRANCIS SEYMOUR

31. The Moat House. *Etching.*
Harrington, No. 114. Second Published State of two. Signed in pencil,—*Seymour Haden.* Very Fine Impression, on Japan paper, in perfect condition.

HADEN, SIR FRANCIS SEYMOUR

32. The Feathers Tavern. *Etching.*
Harrington, No. 118. First Published State of two. Signed in pencil,—*Seymour Haden.* Very Fine Impression, plate-mark slightly cracked.

HADEN, SIR FRANCIS SEYMOUR

33. Firs. (A Study). *Etching.*
Harrington, No. 126. Only Published State. Signed in pencil,—*Seymour Haden.* Very Fine Impression, in perfect condition.

HADEN, SIR FRANCIS SEYMOUR

34. Mount's Bay. *Etching and Drypoint.*
Harrington, No. 127. Only Published State. Signed in pencil,—*Seymour Haden.* Very Fine Impression, on French paper, in perfect condition.

HADEN, SIR FRANCIS SEYMOUR

35. The Herd. *Etching.*
Harrington, No. 128. Trial Proof B. Signed in the plate,—"*Werrington, Seymour Haden,* 1868. Very Fine Proof, in perfect condition.

HADEN, SIR FRANCIS SEYMOUR

36. Three Sisters. *Etching.*
Harrington, No. 129. Second Published State of two. Signed in pencil,—*Seymour Haden.* Very Fine Impression, on Japan paper, in perfect condition.

HADEN, SIR FRANCIS SEYMOUR

37. The Turkish Bath (With two figures). *Etching and Drypoint.*
Harrington, No. 133. Trial Proof B. Signed in pencil,—*Seymour Haden.* Superb Proof, on French paper, in perfect condition. *Very Rare.*

HADEN, SIR FRANCIS SEYMOUR

38. The Turkish Bath (With one figure). *Drypoint.*
Harrington, No. 134. Second Published State of two. Signed in pencil,—*Seymour Haden.* Superb Impression, in perfect condition.

HADEN, SIR FRANCIS SEYMOUR

39. The Two Sheep. *Etching.*
Harrington, No. 144. Trial Proof C. Signed in pencil,—*Seymour Haden.* Superb Proof, on Dutch paper.

HADEN, SIR FRANCIS SEYMOUR

40. Brig at Anchor. *Etching.*
Harrington, No. 147. Trial Proof B. Signed in the plate,—*Seymour Haden.* 1870. Very Fine Impression, probably a working proof, the Sun's disk scraped out and drawn back in pencil.

HADEN, SIR FRANCIS SEYMOUR

41. Breaking up of the Agamemnon. *Etching.*
Harrington, No. 145. Trial Proof C. Signed in pencil,—*Unpublished State with additional bulk of timber, S. Haden.* Superb Proof, printed in rich brown ink. In perfect condition.
"With such a subject as this for a motive, an etcher will do manly work if the strength to do it is in him. And this *is* manly work."—P. G. Hamerton.
"Perhaps, all things considered, the artist's masterpiece."—Atherton Curtis.

HADEN, SIR FRANCIS SEYMOUR

42. The Mill-Wheel. *Etching.*
Harrington, No. 153. Third Published State of three. Signed in pencil,—*Seymour Haden.* Very Fine Impression, on Dutch paper, left plate-mark slightly cracked.

HADEN, SIR FRANCIS SEYMOUR

43. The Boat-House. *Etching.*
Harrington, No. 156. First Published State of two. Signed in pencil,—*Seymour Haden.* Beautiful Impression, in perfect condition. *Very Rare.*

HADEN, SIR FRANCIS SEYMOUR

44. Windmill Hill, No. 1. *Drypoint.*
Harrington, No. 163. Second Published State of two. Signed in pencil,—*Seymour Haden.* Very Fine Impression, in perfect condition.
"The most admirable, Rembrandt-like, Geddes-like drypoint, Windmill Hill."—Frederick Wedmore, *Fine Prints*, p. 104.

HADEN, SIR FRANCIS SEYMOUR

45. Ye Compleat Angler. *Etching.*
Harrington, No. 166. Trial Proof B. Signed in pencil,—*Seymour Haden.* Very Fine Impression, on French paper, has small hole near upper left corner.

HADEN, SIR FRANCIS SEYMOUR

46. The Keep. *Drypoint.*
Harrington, No. 168. First Published State of two. Signed in pencil,—*Seymour Haden.* Superb Impression, on French paper, in perfect condition.

HADEN, SIR FRANCIS SEYMOUR

47. Newton Manor. *Drypoint.*
Harrington, No. 174. Only Published State. Signed in pencil,—*Seymour Haden.* Fine Impression, in perfect condition.

HADEN, SIR FRANCIS SEYMOUR

48. Wareham Bridge. *Drypoint.*
Harrington, No. 176. Only Published State. Signed in pencil, —*Seymour Haden.* Very Fine Early Impression, in perfect condition.

HADEN, SIR FRANCIS SEYMOUR

49. Harry Kelley's Putney. *Etching and Drypoint.*
Harrington, No. 177. Only Published State. Signed in pencil, —*Seymour Haden.* Very Fine Early Impression, slightly stained.

HADEN, SIR FRANCIS SEYMOUR

50. Dusty Millers. *Etching.*
Harrington, No. 182. Second Published State of two. Signed in pencil,—*Seymour Haden.* Very Fine Impression, on Japan paper, in perfect condition.

HADEN, SIR FRANCIS SEYMOUR

51. Grim Spain. *Etching.*
Harrington, No. 186. Only State. Signed in pencil,—*Seymour Haden.* Very Fine Impression, on Japan paper, in perfect condition.
The town and walls of Burgos.

HADEN, SIR FRANCIS SEYMOUR

52. The Terrace. Cintra. *Drypoint.*
Harrington, No. 193. Only State. Signed in pencil,—*Seymour Haden.* Very Fine Proof, in perfect condition.

HADEN, SIR FRANCIS SEYMOUR

53. Outside the Cork Convent. Cintra. *Drypoint.*
Harrington, No. 194. Only Published State. Signed in pencil,—*Seymour Haden.* Fine Rich Impression, in perfect condition.

HADEN, SIR FRANCIS SEYMOUR

54. Inside the Cork Convent. Cintra. *Drypoint.*
Harrington, No. 195. Only Published State. Signed in pencil,—*Seymour Haden.* Superb Impression, on French paper.

HADEN, SIR FRANCIS SEYMOUR

55. A Monk Praying—St. Francis. *Drypoint.*
Harrington, No. 197. Second Published State of two. Signed in pencil,—*Seymour Haden.* Fine Rich Impression, in perfect condition.

HADEN, SIR FRANCIS SEYMOUR

56. Windsor. *Etching.*

Harrington, No. 199. First Published State of four. Signed in pencil,—*Seymour Haden.* Superb Impression, on Dutch paper, in perfect condition. *Edition limited to* 25 *proofs.*

HADEN, SIR FRANCIS SEYMOUR

57. Greenwich. *Etching.*

Harrington, No. 207. Trial Proof C. Signed in pencil,—*Seymour Haden.* Superb Proof, in brown ink, on Dutch paper, in perfect condition.

HADEN, SIR FRANCIS SEYMOUR

58. The Minister's Horse. *Drypoint.*

Harrington, No. 214. Only State. Signed in pencil,—*Seymour Haden.* Fine Impression, in perfect condition.

HADEN, SIR FRANCIS SEYMOUR

59. A Lancashire River. *Etching.*

Harrington, No. 215. Second State of two. Signed in pencil,—*Seymour Haden.* Superb Proof, on Dutch paper, in perfect condition. *Proof No.* 11 *of an edition of* 100.

HADEN, SIR FRANCIS SEYMOUR

60. Encombe Woods. *Etching.*

Harrington, No. 219. Second Published State of two. Signed in pencil,—*Seymour Haden.* Fine Rich Impression, in perfect condition.

HADEN, SIR FRANCIS SEYMOUR

61. Cowdray Castle—With Cows. *Etching.*

Harrington, No. 220. Only Published State. Signed in pencil,—*Seymour Haden.* Beautiful Early Impression, on French paper.

HADEN, SIR FRANCIS SEYMOUR

62. The Three Calves. *Etching.*

Harrington, No. 222. Only Published State. Signed in pencil,—*Seymour Haden.* Very Fine Impression, in perfect condition.

HADEN, SIR FRANCIS SEYMOUR

63. The Twins — Sarah and Anne Haden. *Drypoint.*

Harrington, No. 228. Trial Proof A. Signed in pencil,—*Seymour Haden.* Fine Rich Impression, in perfect condition.

CHARLES JACQUE

Celebrated French painter and etcher. Born in Paris, 1813; died, 1894.

JACQUE, CHARLES

64. Cattle Drinking, Evening. *Drypoint.*
Signed in the plate,—1878, *Ch. Jacque.* Very Fine Impression, on Japan paper, in perfect condition.

JACQUE, CHARLES

65. L'Abreuvoir. *Drypoint.*
Signed in the plate,—*Ch. Jacque.* 1878. Very Fine Impression, on Japan paper, in perfect condition.

JACQUE, CHARLES

66. La Vachere. *Drypoint.*
Signed in the plate,—*Ch. Jacque.* Fine Impression, on Japan paper, in perfect condition.

JACQUE, CHARLES

67. Le Faux-Monnayeurs. *Drypoint.*
Signed in the plate,—*Ch. Jacque.* Very Fine Impression, on India paper.

JACQUE, CHARLES

68. Sheep Coming Out of the Stable. *Etching.*
Signed in the plate,—*Ch. Jacque.* Fine Impression, on Japan paper, in perfect condition.

JACQUE, CHARLES

69. Shepherd and Flock. *Etching.*
Signed in the plate,—*C. Jacque.* Very Fine Impression, on Japan paper, in perfect condition.

JACQUE, CHARLES

70. Troupeau de Porcs. *Drypoint.*
Very Fine Impression, on Japan paper, in perfect condition.

ALPHONSE LEGROS

Celebrated French etcher, born in Dijon in 1837; died in 1911.

LEGROS, ALPHONSE

71. Seamstress. *Etching.*
Signed in ink, in lower margin,—*A. Legros.* Fine Impression, on old French paper, repaired. Also etching, entitled "Limehouse," artist unknown.
Together, 2 pieces.

CHARLES MERYON

Celebrated French etcher. Born in Paris in 1821; died there in 1868.

MERYON, CHARLES

72. Le Pont Neuf. *Etching.*

Delteil, No. 33. Fifth State of nine. Signed in the plate,—*C. Meryon, del. sculp.* 1853. Very Fine Impression, on Dutch paper. 60.

"Early proofs show Meryon quite at his best. . . ." "They (the turrets) are in full sunshine, while all the rest of the plate is either in subdued middle tint or somber depths of shade. From the impenetrable gloom under the mass of arches to the aërial delicacy of the distant street there is the widest range of executive resources; but whatever has been done in massive arch or flowing water, or among storied-houses, or clouded space of sky, has been done always in honor of these two turrets on the bridge. Even the third turret, that nearest us, has been sacrificed to them and cast into intentional shade; and when Meryon comes to the rounding of the far projecting cornice, where the gleam of sunshine falls, he follows every reflection with an indescribable pleasure and care."—P. G. Hamerton, *Etching and Etchers*, p. 176.

MERYON, CHARLES

73. L'Abside de Notre-Dame de Paris. *Etching.*

Delteil, No. 38. Fourth State of eight, with the signature, *"C. Meryon del sculp. MDCCCLIV" and "Imp. Rue Neuve St. Etienne-du-Mont,* 26." Fine Rich Proof, on India paper. This print was taken off its original mount and trimmed to the etched surface, thus removing the name and address of Meryon, and the original plate-mark. Now mounted on a piece of Dutch paper, with false plate-mark. Very Rare. 650

"The *Abside* is accounted the masterpiece of Meryon: by right of its peculiarly majestic composition and of its solemn and austere beauty." —Frederick Wedmore, *Meryon and Meryon's Paris*, p. 59.

[See Frontispiece]

MERYON, CHARLES

74. Le Pont Neuf et la Samaritaine. *Etching.*

Delteil, No. 46. Fourth State of four. Signed in the plate,—*C. Meryon, sculp. d'apres un dessin de Nicolle.* Very Fine Impression, on French paper, margins trimmed inside plate-mark. 25.

MERYON, CHARLES

75. Le Pont-au-Change, Vers, 1784. *Etching.*

Delteil, No. 47. Fourth State of five. Signed in the plate,—*C. Meryon, sculp. d'apres un dessin de Nicolle.* Very Fine Impression, margins trimmed inside plate-mark. 35.

JEAN FRANÇOIS MILLET

Celebrated French painter and etcher, born in Gruchy, on the Norman Coast, 1814; died in 1875.

[No. 77]

MILLET, JEAN FRANÇOIS

76. Les Glaneuses. *Etching.*

Delteil, No. 12. Second State of two. Very Fine Proof, on old French paper, in perfect condition.

"One of the most perfect of all his pictures—more perfect than *The Sower*, on account of qualities of mere painting, of color and of the rendering of landscape—is *The Gleaners*."—Kenyon Cox, *The Art of Millet.*

MILLET, JEAN FRANÇOIS

77. Les Bêcheurs. *Etching.*

Delteil, No. 13. Fourth State of four. Very Fine Impression, in brown ink, on old French paper, in perfect condition.

"When an action is more complicated and difficult of expression, as is that, for instance, of digging, he takes it at the beginning and at the end, as in "The Spaders," and makes you understand everything between. One man is doubled over his spade, his whole weight brought to bear on the pressing foot which drives the blade into the ground. The other, with arms outstretched, gives the twisting motion which lets the loosened earth fall where it is to lie. . . . You feel the recurrent rhythm of the movement and could almost count the falling of the clods."—Kenyon Cox: "The Art of Millet," *Scribner's Magazine*, March, 1908.

[See Illustration]

MILLET, JEAN FRANÇOIS

78. La Cardeuse. *Etching.*
Delteil, No. 15. Only State. Beautiful Rich Impression, in brown ink, on Japan paper, in perfect condition.

4 c

"In looking at these etchings we hardly remember the delightful golden tones of the painted 'Gleaners,' the misty springtime atmosphere of the 'Going to Work,' or the rich and tender scheme of the 'Wool-Carder.' The essence of the painter's feeling is here, in these few strokes of black on white; and the essence of his feeling is more valuable than even the splendid glow of color by means of which he enhanced, on canvas, its effect."—Mrs. Schuyler van Rensselaer: *Jean-François Millet, Painter-Etcher.*

MILLET, JEAN FRANÇOIS

79. La Gardeuse d'Oies. *Etching.*
Delteil, No. 16. Only State. Fine Impression, on French paper, in perfect condition. *Very Rare.*

40

MILLET, JEAN FRANÇOIS

80. La Grande Bergère. *Etching.*
Delteil, No. 18. Only State. Signed in the plate,—*J. F. Millet.* Very Fine Impression, on old French paper, in perfect condition.

15

REMBRANDT VAN RIJN

Celebrated Dutch painter and etcher, born at Leyden in 1607; died at Amsterdam in 1669.

REMBRANDT VAN RIJN

81. Rembrandt's Mother. *Etching.*
Hind, No. 1. Second State of two. Signed in the plate,—*Rt.* 1628. Fine Impression, in perfect condition, has ¼ inch margins.

10

REMBRANDT VAN RIJN

82. Rembrandt and His Wife Saskia. *Etching.*
Hind, No. 144. Second State of two. Signed in the plate,—*Rembrandt,* 1636. Good impression, in perfect condition.

20

REMBRANDT VAN RIJN

83. Portrait of Rembrandt Leaning on a Stone Sill. *Etching.*
Hind, No. 168. Second State of two. Signed in the plate,—*Rembrandt,* 1639. Good impression; corners and a few places along borders repaired, margins trimmed to plate-mark.
From the "University Library," Cambridge, collection.

2 + 0

REMBRANDT VAN RIJN

84. Old Man Shading His Eyes with His Hand. *Etching.*
Hind, No. 169. Second State of two. Fine Impression, in perfect condition. Margins trimmed to plate-mark.

REMBRANDT VAN RIJN

85. Old Man with a Divided Fur Cap. *Etching.*
Hind, No. 170. Second State of three. Signed in the plate,—*Rembrandt.* 1640. Very Fine Impression, in perfect condition. Has small margins.

REMBRANDT VAN RIJN

86. Abraham Franz.. *Etching.*
Hind, No. 291. Seventh State of nine. Very Fine Impression, in perfect condition. Small margins.
From the collection de Bosth de Graaf, et Verstolk.

JAMES ABBOTT McNEILL WHISTLER

Celebrated American painter and etcher, born at Lowell, Mass., in 1834; died in London in 1903.

WHISTLER, JAMES ABBOTT McNEILL

87. Annie. *Etching.*
Kennedy, No. 10. Fourth State of five. Signed in the plate,—*Whistler.* Superb Impression, in perfect condtiion.

WHISTLER, JAMES ABBOTT McNEILL

88. Fumette. *Etching.*
Kennedy, No. 13. Third State of four. Signed in the plate,—*Whistler.* Fine Impression, on French paper, has few small stains.

WHISTLER, JAMES ABBOTT McNEILL

89. The Unsafe Tenement. *Etching.*
Kennedy, No. 17. Second State of four. Signed in the plate,—*Whistler.* Superb Impression, in brown ink, on French paper, in perfect condition.
"*The Unsafe Tenement* is a splendid etching, in unfaltering decision of line and in grand massing of light and shade, which has not destroyed the Dutch-like finish of parts, such as the stable fork with its shadow thrown on the wall."—Bernhard Sickert: *Whistler.*

WHISTLER, JAMES ABBOTT McNEILL

90. Street at Saverne. *Etching.*

Kennedy, No. 19. Fourth State of five. Signed in the plate,—*Whistler.* Very Fine Impression, on French paper, in perfect condition.

"There are in the French set prints, like the night scene in the Alsatian village, called *Street at Saverne*, which are as good as any that came after. And if looked at carefully . . . the same arrangement of lines, the same seeking for the same effects, will be found there as in the Venetian plates."—From the Introduction by Joseph Pennell.

WHISTLER, JAMES ABBOTT McNEILL

91. La Vieille aux Loques. *Etching.*

Kennedy, No. 21. Second State of three. Signed in the plate.—*Whistler.* Fine Impression, on Japan paper, in perfect condition.

"In *La Vieille aux Loques*, where, as we shall always find with Whistler, the human interest is justly subordinated to the pictorial, we see the earliest instance of his favorite method of focusing the interest within lines that compose a frame."—M. C. Salaman: *From Rembrandt to Whistler.*

WHISTLER, JAMES ABBOTT McNEILL

92. La Marchande de Moutarde. *Etching.*

Kennedy, No. 22. Third State of five. Signed in the plate,—*Whistler.* Superb Impression, on Japan paper, repaired and remounted.

WHISTLER, JAMES ABBOTT McNEILL

93. Seymour Seated. *Etching.*

Kennedy, No. 29. First State of two. Superb Proof, on French paper, plate-marks slightly cracked.

WHISTLER, JAMES ABBOTT McNEILL

94. Annie Seated. *Etching.*

Kennedy, No. 30. First State of two. Signed in the plate,—*Whistler.* Superb Proof, in perfect condition.

WHISTLER, JAMES ABBOTT McNEILL

95. The Music Room. *Etching.*

Kennedy, No. 33. First State of two. Superb Proof, in rich brown ink, on old French paper. Inscription on lower margin, in Haden's handwriting,—*"This is the first impression pulled from the plate, from this it will be seen the ink is scarcely wiped off. W. gave it to me and I gave it to Burty.—F. S. H."*

From the Seymour Haden and Burty Collections.

[See Illustration]

[No. 95]

WHISTLER, JAMES ABBOTT McNEILL

96. Nursemaid and Child. *Etching.*

Kennedy, No. 37. First State of two. Signed in the plate,—*Whistler.* Very Fine Impression, on French paper, in perfect condition.

WHISTLER, JAMES ABBOTT McNEILL

97. Thames Warehouses. *Etching.*

Kennedy, No. 38. First State of two. Signed in the plate,—*Whistler*, 1859. Superb Proof, on fine old French paper, in perfect condition. One of the *"Thames Set."*

From the P. Burty Collection.

WHISTLER, JAMES ABBOTT McNEILL

98. Old Westminster Bridge. *Etching.*

Kennedy, No. 39. First State of two. Signed in the plate,—*Whistler*, 1859. Superb Proof, on French paper, has small rust mark, otherwise in perfect condition. One of the *"Thames Set."*

"One of the few plates in which the monumental architecture of London appears—the Houses of Parliament."—Joseph Pennell.

WHISTLER, JAMES ABBOTT McNEILL

99. LIMEHOUSE. *Etching.*

Kennedy, No. 40. Third State of three. Signed in the plate,—*Whistler,* 1859. VERY FINE IMPRESSION, on French paper, in perfect condition. One of the *"Thames Set."*

WHISTLER, JAMES ABBOTT McNEILL

100. EAGLE WHARF. *Etching.*

Kennedy, No. 41. Only State. Signed in the plate,—*Whistler,* 1859. VERY FINE IMPRESSION, on old French paper, slightly stained, otherwise in perfect condition. One of the *"Thames Set."*

WHISTLER, JAMES ABBOTT McNEILL

101. BLACK LION WHARF. *Etching.*

Kennedy, No. 42. Second State of three. Signed in the plate,—*Whistler,* 1859. VERY FINE PROOF, on old French paper, in perfect condition. One of the *"Thames Set."*

From the P. Burty Collection.

"One of the greatest engraved plates that has been produced in modern times . . . to me the finest of the *Thames Set,* finer than anything Rembrandt ever etched of this sort. He (Whistler) told me he worked on the plate three weeks."—JOSEPH PENNELL.

WHISTLER, JAMES ABBOTT McNEILL

102. THE LIMEBURNER. *Etching.*

Kennedy, No. 46. Second State of two. Signed in the plate,—*Whistler,* 1859. VERY FINE IMPRESSION, on Japan paper, in perfect condition. One of the *"Thames Set."*

"One of the most beautiful of Whistler's plates and probably the earliest example of system of composition which became very characteristic of him—that of a vista seen through a frame."—JOSEPH PENNELL.

WHISTLER, JAMES ABBOTT McNEILL

103. BILLINGSGATE. *Etching.*

Kennedy, No. 47. Sixth State of eight. Signed in the plate,—*Whistler,* 1859. SUPERB IMPRESSION, in brown ink, on Japan paper, in perfect condition.

"The solidity of the buildings introduced into this plate—the clock tower and the houses upon the quai—is a rare achievement in etching. . . . The strength of their realization lends delicacy to the thin-masted fishing boats with their yet thinner lines of cordage, and to the distant bridge and the gray mist of London and to the faint clouds of the sky."—FREDERICK WEDMORE.

WHISTLER, JAMES ABBOTT McNEILL

104. SOUP À TROIS SOUS. *Etching.*

Kennedy, No. 49. Only State. Signed in the plate,—*Whistler.* FINE IMPRESSION, on Japan paper, in perfect condition.

WHISTLER, JAMES ABBOTT McNEILL

105. The Forge. *Drypoint.*

Kennedy, No. 68. Third State of four. Signed in the plate,—*Whistler*, 1861. Superb Impression, on French paper, in perfect condition. One of the *"Thames Set."*

"The Forge," a swift vivid impression concerned primarily with firelight's capricious effects of picturesque contrast, one of Whistler's earliest drypoints, shows his genius in another aspect."—M. C. Salaman, *From Rembrandt to Whistler.*

WHISTLER, JAMES ABBOTT McNEILL

106. Vauxhall Bridge. *Etching.*

Kennedy, No. 70. Second State of two. Signed in the plate,—*Whistler*, 1861. Very Fine Impression, on Japan paper, in perfect condition.

WHISTLER, JAMES ABBOTT McNEILL

107. The Little Pool. *Etching.*

Kennedy, No. 74. Eighth State of eight. Signed in the plate,—*Whistler*, 1861. Very Fine Impression, slightly stained. One of the *"Thames Set."*

"The figures are Sergeant Thomas and Whistler himself."—Joseph Pennell.

WHISTLER, JAMES ABBOTT McNEILL

Kennedy, No. 78. State II[A] of three. Beautiful Impression,

108. Jo's Bent Head. *Drypoint.*

in rich brown ink, on French paper, in perfect condition.

"A portrait of Joanna Heffernan, Mrs. Abbott, the model for the White Girl and the Little White Girl. Her value to Whistler as a model was enormous, and she was an important element in his life during the first London years. She was with him in France in 1861-62, going to Paris in the winter to give him sittings for the Big White Girl. Courbet met her, and looking at her copper-colored hair, was forced to see beauty in the beautiful."—Joseph Pennell.

WHISTLER, JAMES ABBOTT McNEILL

109. Speke Hall, No. 1. *Etching.*

Kennedy, No. 96. Fourth State of ten. Signed in the plate,—*Whistler*, 1870. *Speke Hall.* Superb Proof, in brown ink, on French paper, in perfect condition.

WHISTLER, JAMES ABBOTT McNEILL

110. Price's Candle Works. *Drypoint.*

Kennedy, No. 154. First State of four. Superb Proof, in brown ink, on old French paper, in perfect condition. *Extremely Rare.*

WHISTLER, JAMES ABBOTT McNEILL

111. Battersea: Dawn. *Drypoint.*
Kennedy, No. 155. First State of four. Signed in the plate, with the *Butterfly.* Fine Impression, on French paper, slightly stained, otherwise in perfect condition. *Extremely Rare.*

WHISTLER, JAMES ABBOTT McNEILL

112. Free Trade Wharf. *Etching.*
Kennedy, No. 163. Trial Proof B., between the second and third states. Signed in the plate, with the *Butterfly.* Very Fine Impression, in brown ink, on French paper, in perfect condition.

WHISTLER, JAMES ABBOTT McNEILL

113. The Thames Toward Erith. *Drypoint.*
Kennedy, No. 165. Third State of four. Signed in the plate with the *Butterfly.* Very Fine Proof, in brown ink, on French paper, in perfect condition. *Very Rare.*

WHISTLER, JAMES ABBOTT McNEILL

114. A Sketch from Billingsgate. *Drypoint.*
Kennedy, No. 168. Sixth State of six. Signed in the plate, with the *Butterfly.* Superb Proof, in brown ink, on French paper, in perfect condition. *Very Rare.*

[See Illustration]

WHISTLER, JAMES ABBOTT McNEILL

115. The Adam and Eve Tavern, Old Chelsea. *Etching.*
Kennedy, No. 175. Second State of two. Signed in pencil, with the *Butterfly.* Superb Impression, on French paper, in perfect condition.

"One of the most interesting, I think, of all his coppers is the *Adam and Eve Tavern.* This, more than any other plate of the period, marks the transition from his earlier style, and Whistler himself admitted and even emphasized this to me—the different manners of working, the earlier manner being broken away from and the final method taking its place, both styles harmonizing perfectly. The development into the style of the Venetian plates is most plainly seen."—Joseph Pennell.

WHISTLER, JAMES ABBOTT McNEILL

116. Old Putney Bridge. *Etching.*
Kennedy, No. 178. Third State of four. Signed in pencil, with the *Butterfly, imp.* Very Fine Impression, on French paper, in perfect condition.

[No. 114]

WHISTLER, JAMES ABBOTT McNEILL

117. Hurlingham. *Etching.*

Kennedy, No. 181. Third State of three. Signed in pencil, with the *Butterfly.* Superb Proof, on French paper, in perfect condition. In lower left corner, blind stamp of Print Sellers' Association.

WHISTLER, JAMES ABBOTT McNEILL

118. Fulham. *Etching.*

Kennedy, No. 182. Second State of three. Signed in pencil, with the *Butterfly.* Superb Impression, in brown ink on French paper, in perfect condition. In lower left corner blind stamp of Print Sellers' Association.

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